

Felícia Fuster. *Visual haikus*

Curator: Pilar Parcerisas

"Amb els pinzells emmeno camins antics; amb el trineu irreal de les paraules intento avançar per la blancor ignota del camp de gel". Felícia Fuster

Poetry and painting are two indestructible ways of their personality. If poetry is "fight" and "body", the plastic work is composition, knot, movement gesture, which crosses the space as the word slides over the white paper. These collages on blue surrounded by black become lyrical patterns made with fragments of engraving prints, intuitively arranged in full and empty spaces. Gestures calligraphy on sidereal, unrealistic, dreamlike spaces, in which the fragment, rhythm, deconstruction counts.

Its precision and simplicity relate them easily to the oriental values of emptiness and silence. As in the haikus I wrote, the long pause in the reading becomes silent, but also a plastically empty space, just as if it were a sculpture. However, we have related haikus written with these visual compositions and we have searched for an equivalent conceptual balance.

These austere collages seek the complicity of the spectator and / or the reader, because they can be read as visual haikus or poetic signs. The lyrical abstraction that began Kandinski and Klee is amended here by these Eastern-style compositions, which emerge from their poetic, existentialist and humanistic poem, as a visual landscape that is found with Haiku for its extreme austerity as a poetic form.

As in a mirror of cosmic dimensions, the viewer will be reflected, pushed to project the image itself and will be encircled in the void, enveloped by a visual knot capable of giving meaning to a new experience, one side to the brush and the other to the word.

Felícia Fuster (Barcelona, 1921 - Paris, 2012).

She studied at the Massana School and at the Llotja School, and was interested in stained glass and decorative arts. In 1947 she exhibited at the Syra gallery and in 1950 she went to Paris. She developed a plastic and literary work as a poet, narrator and translator. She has published among others *Una cançó per a ningú i trenta diàlegs inútils* (1984), *Aquelles cordes de vent* (1987), *I encara* (1987), *Versió original* (1996), *Sorra de temps absent* (1998) i *Postals no escrites* (2001). I translated the anthology from Japanese *Poesia japonesa contemporània* (1988) and *Obra negra* (1984) of Marguerite Yourcenar.

From October 17, 2019 to January 20, 2020

From Tuesday to Friday from 4:00 PM to 8:00 PM and Saturdays from 10 AM to 2 PM

www.fundaciovallpalou.com